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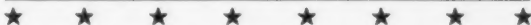


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Bulletin

MAY • 1943

Vol. 14 • No. 4



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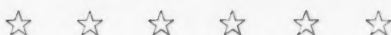
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EDITORIAL

As educators, school librarians are concerned with the education of youth in all its aspects. During the past year emphasis has been placed upon mathematics, science and other subjects leading to intelligent participation in wartime activities. In order to meet present needs, some of our school departments have considered it necessary to eliminate certain courses in the arts. Are immediate demands overshadowing the future needs of our girls and boys? Are we educating primarily for the present?

We realize that changes are necessary in the curriculum to meet the present emergency. Certainly we want to win the war. We realize also that we are educating our girls and boys for life in a postwar world, and we know that education denied them now cannot easily be acquired in later life. We want our young people to have opportunities for a broad education that will lead to healthy growth physically, mentally and spiritually; for intelligent participation as citizens in a democracy whose problems will be greater than our country has ever known in peacetime; for happy service in community life, as they contribute in creative ways toward a better world. To attain these ends, we need to emphasize rather than to neglect the arts.

In order to bring this subject before our readers, we asked for an expression of opinion from several leading educators who are particularly concerned with this problem of the arts in education in a wartime society. All of us may not agree with the opinions expressed, but we should find them thought-provoking. What can we, as librarians, do to help in the solution of this problem in education?

—M.B.W.

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PRESENTING *the Officers*

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As the Year Closes

☆ ☆ ☆ ☆ ☆ ☆ ☆ MARJORIE VAN DEUSEN

A year without a state meeting has concentrated the life of the Association in the Sections, in committees, and in the *Bulletin*. Our effort on behalf of the war has found expression in our individual libraries and in Section work. The *Bulletin* has been the greatest single factor, I believe, in giving the Association solidarity and in enabling it to be of service outside its borders. Membership committees and the state constitutional committee have pushed their work to completion.

As a result, the year's close finds the Association vigorous and united, our membership increased, a state directory published, the Constitution brought

into harmony with present needs, and the steps toward chapter status in the American Library Association completed except for the final vote of the A. L. A. Council.

The section councils and the state executive board met formally in October to plan the year's work. My heartfelt gratitude goes to these colleagues through whose labors the year has been fruitful.

The Association has been officially represented by the president or the state professional chairman at the A.L.A. Conference in Milwaukee, the A.L.A. Institute on War and Postwar Problems in Chicago, the Educational Policies and Plans Committee, and the California Council of Education. To be sure, your representatives had all the fun, and most of the profit, but they paid, too, in time and travel, and in trying, all too inadequately, to share what they received.

The incoming president, Margaret Girdner, faces another war year. But even war years bring their gifts of closer cooperation, of willingness to serve, and of a clearer sense of values. May she look forward with faith and find her faith justified.

.....
GREETINGS

to the School Library Association of California from the newly-elected president

Margaret Girdner





THE VALUE OF

the graphic arts in wartime has been given more attention during the present situation than during the last war. That war taught us the value of art in the publicity and propaganda avenues and belatedly it found the urgent need of art work or art handicrafts of immense value in occupational therapy, the restoring of wrecked minds and maimed men returned from the battle fronts.

The old maxim of preparing in peacetime for war is used often, but with the lessons now being learned under hectic programs and limited facilities for organized procedure, we should commence also to prepare during wartime for preventative programs during peace to end wars of exploitation and world market aggression which often plunge nations into bitter battles.

During the present war, emphasis has been placed on the graphic arts of painting and illustration as a means of producing posters and murals, or the painting of war activities, either industrial scenes or military maneuvers. These have served a pictorial, illustrative purpose of information and "enthusiasm builder" for the public, or as historical archive information of this war for future generations.

While this may be a valuable service now and later, I believe however that

EDITOR'S NOTE

Pedro deLemos, a leader in the field of art education, is best known through his *School Arts Magazine*. He is also the author of several books among which are *The Art Teacher*, *Applied Art*, *Guatemala Art Crafts*, and *Creative Artcrafts* which has just been published. Such materials as these give valuable aid to the school librarian in her role as educator as she helps to meet the needs of the art department.

ART Education

a much greater service can be more nationally and permanently created by giving increased attention to more applied arts throughout American schools, both public and private art schools. American art instruction has stressed too much of the pictorial phase of art education, too much painting of pretty pictures and funny pictures. While these subjects have their values, the arts in our country have been greatly neglected along very important integrated avenues of everyday life.

We have done little or nothing toward developing in our schools the need of industrial art or architectural art, or the art of the home. The art teacher should not limit his art contacts with his pupils within the schoolroom only, but his art teaching and influence should carry on to enriching and bettering the life and environment of the family of every student who passes through his art room for instruction.

So far in America when we need a very fine idea for a new automobile design, or textile design, or architectural interior or exterior, we import the idea or send for a designer from Europe. Many of our present "modern" shapes in architecture and machines were originated elsewhere and in fact what we now call "modern" were well worn out in Europe before the present war.

Therefore during the war, art as related to American homes and American industry should be given double attention. We can then forge ahead in the

Pedro deLemos

in WARTIME

reconstruction period, assisting with better American art, the needs of a better world to live in, not only in the battered Old World countries but in the New World also.

After all, environment has a powerful influence on character building for "beholding we become alike", and art can be a powerful avenue toward clearing up the terrible living sections in many cities, and showing the way toward inexpensive, better home interiors and better schoolrooms as well. There are many sections of our own country, even in our own state, which need this art application. Here books and magazines in our school libraries can give innumerable suggestions.

Today thousands of young people who have been trained well mentally, but wishing to enter defense work, are being rejected after a "try out" in training in machine work, for the simple reason that they do not know how to use their hands.

Beautiful fingernails and smooth delicate hands have become a fetish until we find many young people really growing helpless in doing the simplest things easily and well with their hands. Art crafts in many materials can be a delightful accomplishment and a valuable asset to our country's aesthetic and industrial progress.

The return to more handicrafts — more art crafts in our schools — must be emphasized to make our generations alive to the joy and importance of useful hands — *not helpless hands*.



Prominent educators and leaders in great industries emphasize these needs. Great artists have stressed the need of arts related to producing beautiful forms of all manner of civilized needs in all kinds of material.

William Knudsen stated, "The best man is one who combines book learning with the learning of doing things with the hands." James Conant, Harvard University President, has written that education must be concerned with the artist and craftsman as well as the scholar. Emerson, Sir Walter Crane, Rodin, John Ruskin, Anatole France and other great artists and philosophers, past and living, stress the importance of the applied arts, so applied to a nation's everyday living needs that life will be made more useful to the nation as a whole.

The statement made many years ago by William Morris, great English craftsman, seems appropriate today as a living art message to us, a nation at war: "Let us work like good fellows to set our workshop ready against tomorrow's daylight—that tomorrow, when the civilized world, no longer greedy, strifeful and destructive shall have a new art, a glorious art made by the people, and for the people as a happiness to the maker and the user."

STANFORD UNIVERSITY ☆ EDITOR-IN-CHIEF, SCHOOL ARTS MAGAZINE

Gertrude F. Weatherby

A TEACHER OF ENGLISH
BRINGS TO
SCHOOL LIBRARIANS
THE IMPORTANCE OF

Teaching the Classics

Mr. Paul V. McNutt, chairman of the Manpower Board, has sent word to teachers throughout the nation, "You're in the Army now." And what an army the educational army is! Already it has earned its "E" for extraordinary war deeds. Salvage drives, stamp sales, food and gas rationing, pre-induction and pre-industrial training are but a few of the assignments given, and we are told they may well rank as small in contrast to the assignments our government will give to education before victory is won.

As teachers our part in these activities has been definite. We are serving willingly, glad to be in action on the home front. But as teachers of English, particularly of literature, we are aware our assignment is not so well defined. How can we best "English" youth in wartime? How can we justify teaching the classics at this crucial time when the cry is for more mathematics, science, and mechanics? How can we best mold our teaching of literature to fit the needs of the times?

In this sector of the battlefield the teacher stands alone, in full command. No superior officer leads the way. He must plan his own course of action, and the campaign calls for strategy. With the spirit of restlessness that prevails in schools today—the eighteen-year-olds waiting for their draft numbers to be called; the students with the Victory

program taking far more interest in their new jobs than in their classroom activities — the task of the teacher to arouse interest in subject matter becomes increasingly difficult. What is going on in the contemporary scene holds the spotlight. Books and magazine articles about the immediate present have singular appeal.

Why, then, should we continue teaching the classics? Primarily, for the same reason we have always taught them, namely, that our students may gain insight into the customs and the ideals of their forefathers, of the people of all lands who have contributed to the world's thought. We want them to know the great spiritual and literary wealth that is their heritage. With an intelligent appreciation of human experience and human hopes from generation to generation they can better comprehend the present scene. Certainly today our responsibility as teachers is great in promoting an understanding of contemporary life.

In these times of emotional crisis poetry has a poignant appeal. Today university students, particularly young men expecting soon to be in the armed forces, are crowding the poetry classes. They are choosing pocket editions of the anthologies, so that they may conveniently carry poetry with them wherever they go. They have learned the

more on page 8

What SHALL THE CHILDREN READ

Doris Gates

Now?

SITTING HERE on this shaded hillside, its quiet broken now and then by the insistent call of a quail, and with a lovely valley stretching tranquilly out before me, it is almost possible to persuade myself that this is the best of all possible worlds. Perhaps, as someone has said, the world is all right; it is merely the people in it that make it less than ideal. For in spite of all the beauty of this spring, and my own desire to enjoy it wholeheartedly, I know every moment of every day that somewhere in the world all the furies man can loose are riding rampant over the earth and not even the normal recurrence of the seasons can convince me that this spring is either normal or really beautiful.

I know, too, that throughout our country children are concerned only a little less than their elders in the present crisis. That is right and as it should be. It is right that they should be demanding and receiving war stories. It is only to be regretted that there are so few good ones available to them. One county library reports that in one of its rural branches the children are asking for books about Germany and have even invaded the adult collection to find answers to their many questions. Such an interest on the part of children in a democracy raises a query in one's mind as to just how far-reaching and objective is the interest of our enemy's children in us. It is probably little—as little as the sound of laughter amongst Germany's children.

Yet, in spite of their preoccupation with scrap drives, war saving stamps,

the radio news reports, and other grim details of this war, our children still have the ability to laugh. That, too, is as it should be. One of the special assets of our people, as well as one of our strongest bulwarks against defeat, is our ability to laugh. A sense of humor in an individual is as important as courage. In fact the two are closely allied. And in times like these, those of us who are in a position to guide the interests of boys and girls should make it our solemn obligation to see to it that their laughter does not die. It is natural for children to laugh. It is necessary for American children to laugh now as at all other times because laughter is part of their tradition. It is therefore just as important now, perhaps even more so, that children should read *The Peterkin Papers*, *Mary Poppins*, and that nonsense of Edward Lear as ever it was in pre-war times. Such reading can be a tonic to worn nervous systems, and never doubt that children's nerves are today about as jangled as our own. Besides, in abnormal times it becomes increasingly important to see to it that the children, in spite of everything, retain as many as possible of those special delights of childhood which are their rightful heritage. Nonsense in literature is one of those rights.

Now is the time to urge upon children the reading of folklore, myth, and legend. Because these stories are apt to begin with "once upon a time," do not suppose that they are therefore too remote from the present struggle to be of value. These tales demonstrate, more

clearly than any of the literature of childhood, the constant struggle of man against those very forces with which we are at grips today. Greed, vanity, cruelty and lust tested the courage of Odysseus as they test the courage and fortitude of our own leaders. And there is comfort in the knowledge that Odysseus vanquished them all and returned safely home. There is another value in these tales best expressed in the report of a little English refugee who, when asked at a story hour what kind of a story he would like, answered: "Let's have a fairy tale because there is so much ugliness in the world and fairy tales are so full of beauty." We can remember that with profit in guiding the reading of today's boys and girls.

To sum up, I should say that in a chaotic world we should keep as close as possible to a normal balance in our children's reading. That the present crisis should be reflected in their reading demands, and that we should endeavor as far as we are able to meet them, goes without saying. But let us remember that these children are someday going to live in a post-war world. It will do them no harm, then, to meet it ahead of time in their reading. Dogs and horses, giants and trolls, as well as happy, care free children should not seem strange when again they take their rightful place in our everyday interests. In short, see to it that for a good measure of the time children find the best of all possible worlds at least between the covers of a book.

There will soon be a new book to place on the shelves beside *Blue Willow*, and *Sarah's Idea*, for *Sensible Kate* by Doris Gates will be published in August. The author is scheduled to teach Children's Literature at San Jose State College during the summer session.

Teaching the Classics

continued from page 6

solace and inspiration its message can give. In high school, too, the study of poetry today has greater appeal. Recently in an eleventh year English class which had been reading war poetry, a boy remarked, "That poem could have been written about our own time."

Thoughtful analysis of such historical novels as "The Crisis" often brings forth discerning comment upon the world of our time. When the members of a class were asked what significance this novel has for us today, two boys made the following observations: "We see in this book a previous successful attempt to free man from bondage." "Today we see a wider application of Lincoln's 'A nation cannot exist half slave, half free,' only today the unit is not the nation, but the world."

No better way can we prepare our young people for life today and tomorrow than by giving them a wider knowledge of human nature through the study of the characters of great literature. "Julius Caesar has something to say to us today," as someone has remarked. So, too, has Macbeth, King Arthur, and D'Artagnon.

Then too, must we foster habits of personal enjoyment of literature. By so doing we open up to young people new avenues of thought and feeling, making possible for them a greater range of human experience than they could otherwise know. Reading becomes a temporary escape from a troubled world. How great is the need today for such escape! And how great is our responsibility to guide the reading of our youngsters away from the cheap and the rawdrr toward those books which have brought stimulation, solace, and joy to thousands throughout the years.

The Value of *Music* in a Wartime World

LITTLE DOUBT exists concerning the value of patriotic music during a period of war. The inspiration and encouragement which it brings cannot be disputed. But there seems to be a disposition on the part of some to question the worth of serious music in such a time or the advisability of our spending money or effort upon it. In thinking of this it is well to remind ourselves that today in America there exists an audience for good music that was almost non-existent in the first world war. Repeated testimony is forthcoming to the fact that men in the armed forces appreciate and request good music. The schools, radio and excellent recordings have together been educating a large part of the American public to see that great music is among the most nearly perfect of all expressions of the human spirit. Thousands now feel the uplift and joy that come to those who can enter into its spirit. Should we then neglect or relinquish all this at a time when doubt, distrust and hate are playing such havoc with the life of humanity, when the very existence of eternal values is in danger of being forgotten? Would not such a step be precisely what our enemies might wish us to take?

■ When we face this question fairly we see that far from weakening our musical life at this time we should bend every effort to its strengthening. Through this we establish a link with the past. We confirm our own efforts toward the good life by yoking them

with the great music of past times and thus achieve a sense of continuity. Then, too, we enter into a comprehension of other peoples and other cultures through an understanding of the musical expression of this culture. We know that altho much beauty has been destroyed in the present conflict, yet the spirit of man that created such expression of beauty is indestructible. Listeners to an English symphony concert found themselves caught in a bombing raid. Turning to his audience the conductor said, "Remember, they may kill you and they may kill me but they can never kill Beethoven." Imperishable is the spirit that can create or appreciate great works of art.

■ Planning for a post-war world has been repeatedly urged. What sort of spirit do we wish to see dominate this world? One that has been nurtured on trivial ties, on cynicism and materialism? One that is based on a narrow nationalism and that closes its eyes to the excellences of other peoples and cultures? Rather may we devoutly hope that this spirit, nurtured by the great works of music of all time, will be one of kindness, comprehension, and compassion: a spirit that will enable us bravely to bear the difficulties of the present, to face the unknown with courage, and to build toward a true and deeper foundation in the lives of those who follow us.

Albert J. Adams

Director of Music

• South Pasadena-San Marino High School

A

ART AS A SUBJECT

field has serious responsibilities for the artist is needed in the war. In our senior high schools, classes have been formed to prepare art students for specialized work in the aircraft plants and in other war industries that call for the artist's contribution. What follows is not concerned with these special art classes, but rather with the rank and file of pupils who in their regular art curriculum have found opportunity for service toward the war effort. For brevity this service through the medium of art may be placed under three broad headings: contributions to publicity, contributions to morale and contributions to student character.

■ Victory publicity, the most tangible and obvious contribution, has proved rich in opportunity. School and community demands have been so varied in character that the elementary school child as well as the secondary art student has had constant challenge to his understanding and ability. High school art students have furnished stirring posters for army recruiting offices. The various drives for the sale of bonds and stamps, for conservation and thrift, for community war projects and charities, for Red Cross and U.S.O. activities all have been advertised by art classes. Young pupils have made maps of the school plant and of neighborhood locations, as part of a defense program. Our various war planes and our insignia relative to army, navy and civilian duty have become familiar to the entire student body through the efforts of the students gifted in art. School Victory gardeners with their vegetable sales and their demands for recruits, have furnished art classes excellent design prob-

Efforts for

lems in the way of announcements and descriptive booklets. It is impossible to list here all the notices, signs, posters, advertisements and decorations which have been part of the victory program and at the same time excellent art problems. The students themselves have profited greatly from this work for victory publicity. High standards of accuracy, improvement in layout design and legibility of lettering, and the habit of diligent research, have of course developed. In short, the alert art teacher has found in the rather astonishing amount of publicity demanded, not always an interruption in her art program, but often a splendidly motivated series of commercial art experiences.

■ Building student-body morale is a more subtle matter. Emotional balance, always vital, is especially necessary now. The refreshment and release from tension that comes from creative work is evident in art classes on any level. A painting class, started purely for morale, in an under-privileged district, is finding the art period altogether too short for the enthusiasm over "painting pictures for our homes." High standards of beauty and order maintained in school exhibits and case displays have contributed definitely to student and parent morale. In this connection the co-operation of our school librarians has been of the greatest service to the art program. They have been ready to give space in the libraries to art exhibits. South American and Chinese art, home gardening, flower shows, insignia and camouflage have been the subjects of

Jessie Miles Lewis

Victory *through* Art

important exhibits. Art craft students who have woven material suitable for clothing, or rugs and draperies for their homes feel the sense of satisfaction that comes from achievement.


■ A conscious effort to give students an appreciation of American art has resulted in a feeling of loyalty and unity among pupils. Art teachers have found the present a perfect time to place emphasis on the study of the work of American painters. American architecture and fine design in American-made industrial products have taken on a fresh importance to students. A new pride in our heritage of early American art has developed. Books and magazines available in our school libraries have added immeasurably to the "Art for Morale" program with their timely material and fine illustrations. Student service through art assignments that concern the armed forces is one of the finest stimulants to a healthy morale. A class feels essential when, because of its art ability, it is requested to make a series of maps for the Sierra Club—the maps to become a part of the Club's defense information, and when peace comes, to be valuable in planning mountain tours. Another art class, which has completely furnished a delightful recreation room for soldiers, is conscious of the satisfaction that art knowledge and taste can bring.

■ To raise the quality of student citizenship through the medium of art has been a definite aim of art instructors and has been rewarded. Many of our



Los Angeles students have long taken for granted such blessings as fine working conditions, adequate art material and a choice of media and projects. They are learning now to drop the problem of their choice cheerfully, and to turn their talents to art for war service, often in co-operation with other students, and always with a time limit. They are working with an eye for accuracy. They are conserving paper and utilizing salvage. They are, at last, really concerned about the proper care of brushes! Because of emergency conditions in classrooms, prompt obedience and self-reliance seem as necessary as talent for the success of an art project. Students are learning that possessing talent makes one responsible for serving with it. They are realizing that the present situation makes definite demands on the art student for greater resourcefulness, patience, stability, thrift, tolerance and industry—all major requirements for worthy citizenship! In short, the greatest contributions toward victory that art students in public schools can achieve are those which cannot be exhibited or measured; they are attitudes, appreciations, character traits.

HEAD SUPERVISOR OF ARTS, LOS ANGELES CITY SCHOOLS


THERE HAS ALWAYS
 been a sharp line of demarcation, in all wars, between the life of the soldier and that of the civilian. That line of demarcation is erased today in the countries of the world now on the firing line; in Great Britain, Russia and China all men, women and children are "at the front." Here in the Americas, however, civilians and warriors live in worlds apart.

Music in these various countries underscores such differences. There is a tenseness and urgent vitality in the music of Russia, Britain and China; their soldiers and civilians sing and listen and play together as if they were discovering anew or for the first time the power of music to strengthen people whose faith and courage are being tested in the fire.

In these United States, however, still so remote from bombings, battles and beasts, this is not the case, all optimistic Pollyannas to the contrary. Most attempts to arouse enthusiasm for and with singing meet with mass apathy and indifference in civilian life. For several years now our radios have softened the worst news the world has ever heard with rich, sensuous music financed by sponsors anxious to sell us things which we could, with sacrifice, do without. The result is that most of the music broadcast today is the worst possible sort for a nation at war. It is almost entirely the music of escape—romantic, lush, luxurious music, often with defeatist words expressive of frustration, negativism and despair.

Occasionally one hears the strong, vitally pulsating music which nourished our forefathers, the men who made these States united and kept them so. This music has lost its appeal, how-

Music



ever, for many of us who have been enjoying banana specials and "The Afternoon of a Faun." Many young people seem to believe that real music began with the self-pitying, moody, introspective Tchaikowsky. The "singers" they like are weaklings who croon into a "mike." The sturdy, self-reliant Haydn, the dance-loving Mozart, the marching, democratic Beethoven belong to a sort of "horse-and-buggy age" to be dismissed with contempt. Bach, who wrote "for the glory of God" at the top of his music for the children, is not palatable for modern taste unless served up with passionate sentiment *a la* Stokowski and with orchestral sauces which ruin the original, crisp, healthy flavor of the original.

Among the Americans who have come to realize once more the vital meaning of music are those who have had to live in danger, in contact with the enemies who are pulling civilization down around our ears. These men and women have learned the meaning of hymns—in the Grew embassy at Tokio, in life-rafts on the ocean, in the fox-holes of Bataan and Tunisia, in the steaming jungles of Guadalcanal. They guard their precious phonograph records on ships and in tents, until even the tawdriest of music gets to have some deeper meaning than before, and until the music of the masters brings cosmic revelations. They "razz" each other

in 1943

☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆

Warren D. Allen

Professor of Music and Education,
Stanford University

with the ribald songs that have made soldiers see the funny side of war in all freedom-loving armies, but those songs are not for civilians. Soldiers, sailors and airmen are entitled to all the "escape" music they want if they want it, because they are giving their lives. Many of us at home are giving our lives, but not in fighting. We are often wasting our lives and our energies in selfish personal concerns.

Civilian music, or the lack of it in this country today is contributing to carelessness, selfishness and stupidity. The callousness of radio habits is exemplified by one tragic incident: during the Battle of Bataan some commercial sponsors generously gave records of their programs to the Army for broadcast to the troops by short-wave. The entertainment was interlarded with plugs for succulent cheese, cereals and other delicacies from over-fed America: such a thoughtful way to entertain our starving soldiers and nurses over there! Since that time, needless to say, the advertising has been omitted.

It is no wonder that our government has no sympathy for or intelligence concerning the true place of music in wartime. It caters to the softness of our culture by keeping bad news from us until long after our enemies know all about it and tell us on *their* radios. It finds no place for music

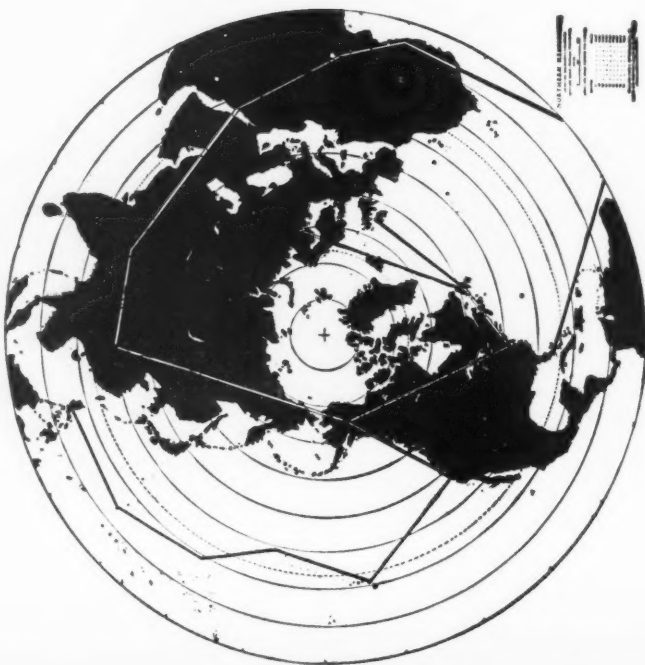
in civilian life except in the Treasury Department, where music's function is to help (?) sell bonds and stamps. The spectacle of Washington bureaus sponsoring Bronx cheers in the Fuhrer's face as a means of stimulating "morale" is enough to make great Americans turn in their graves.

All honor is due therefore to the composers, schools, churches, orchestras, choruses, and homes that do carry on music as a positive means for affirmation of our faith. Their efforts are handicapped, however. The latest ukase from the Man-Power Commission is that education is an "essential" occupation—except for those who teach music. Disquieting rumors are heard concerning the curtailment of music activities and music education.

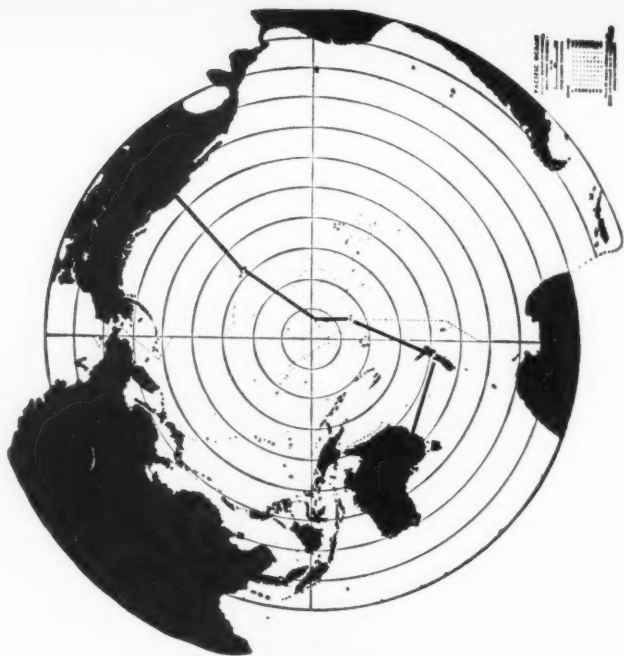
We are having to learn a great many lessons from England as to what is essential and what is non-essential. We are adopting her well-worked-out system of food rationing, but perhaps we have yet to learn what the British have learned long since, that you cannot possibly have too much invigorating music with positive spiritual values. Music education in England is more widespread and more effective than ever. But England has also learned the reverse side of the picture, that the defeatist, lush music of escape and despair should not be tolerated, that it nullifies much of what we call "war effort" and tends to condition the national psychology to personal comfort, and to complaining, to strikes and worse when the personal comfort of civilians is curtailed.

England has banned negative music from the air and encouraged the music of positive affirmation in all walks of life. We, to a large degree, are doing the opposite.

NORTHERN HEMISPHERE



PACIFIC OCEAN



Note: The author, Dr. Joseph Williams, received his training in geography at the University of California and at Vienna. At present he is instructor at the San Francisco Junior College. He also serves as adviser on geography for the weekly broadcasts of the California Council Table.



Global Maps

On February 24, 1943 the Berkeley Public Library dedicated three fifteen-foot global-map murals entitled "Pacific Ocean and Global Geography." This enterprise is part of a civic program instituted by Mr. Julian Arnold for educating the public in world orientation.

The series constitutes a set of three global maps. The world is described on two circular designs with the north pole at the center of one and the south pole at the center of the other. The outer circle in both cases is the equator. These two maps which are done on the azimuthal equidistant projection (e.g. delineating places in their true distance from a point) are globe-like in appearance and present the continents and oceans in their true relationship. The third map of the Pacific Ocean uses the same projection centered on the equator. They are a first lesson in geography and attempt to present the problem of general spherical orientation.

For nearly two thousand years man has searched for maps which would teach a true concept of the world. The methods of transportation and the barriers to them have limited man's delineation of the globe. Land transportation produced a map with home in the center and unfamiliar lands around it. After 1500 the sailing of uncharted seas produced the east-west oriented Mercator map which has been the standard map in use for over four hundred years. Aviation has again changed man's con-

cept. There are no longer geographical barriers, only possible political barriers. New maps are needed which have a true scale in all directions.

Basic political thinking should be guided by the relative position of each continent and each country. If the short polar routes to China and India are to be utilized, reciprocal agreements with Russia must be made. The Alaskan route may be stymied by the lack of political agreement with Russia. China could get air aid in hours instead of weeks if we could fly this route. Such world problems as these are best understood when maps with little distortion are used.

The world maps drawn on a single design have too much distortion to give true global relationships. The Mercator projection which is the usual world map of today distorts the sub-arctic badly and eliminates the true arctic. To correct this the Fortune cartographers used the single design azimuthal projection centered on the north pole, but this distorts the Southern Hemisphere into a great ring around the Northern Hemisphere.

All of the single design world maps do violence to either the Pacific Ocean or the continent of Asia. The Northern Hemisphere map adequately delineates Asia. A new map has been developed to describe the Pacific Ocean. This map has the azimuthal projection but it is centered on the equator and the international date line. By the addition of two segments beyond the hemisphere all the headwaters of the rivers draining into the Pacific basin are shown. Therefore it becomes a complete Pacific basin map.

Color and elimination of too much detail cause this series to demand attention and study. The maps are simple enough in design so that the visitor to the library may carry a true picture of the world away with him.

by Joseph Williams



ARMY HOSPITAL

"Oh, for the life of a fireman" was the title of a popular song during the earlier days of rag-time. Suitably paraphrased, it might easily be possible to develop a popular ditty for today called, "Oh, for the life of a Hospital Librarian," with its multiple duties and seemingly unsolvable problems.

Under the peacetime organization of the Army, the work of the Station Hospitals was so unrelated to many other phases of the activity of the Post that channels of operation were rather direct within the Medical Corps. A program was developed whereby the surgeon in charge of a Station Hospital went for most of his supervision and direction to the former Corps Area Surgeon and from there to the Surgeon General's Office in Washington. This method provided an excellent chain of command and one which accomplished the work at hand in the most direct manner. Under the wartime expansion, with the tremendous growth of today's Army, many changes have occurred. To date one of the most difficult problems to solve satisfactorily, with regard to recreational and Special Service work for hospital personnel, has been that of re-orienting the program in the station hospitals. Much newspaper publicity has been given to the development

of a whole new Special Service Division in the War Department at Washington whose sole function is to handle welfare problems for *all* personnel within the Army ranks.

There are two distinct types of hospitals in the Army. The first is the General Hospital which is a more or less permanent institution and which is developed on the plan of rendering complete hospital service. The second type is what is known as the Station Hospital and is organized for the purpose of meeting immediate necessities at the individual station. Although the General Hospitals are usually larger

than the Station Hospitals, this is not necessarily true. From the standpoint of library service, the problems are substantially the same in either type of institution, with the possible exception that cases which will be of longer duration are ordinarily referred to the General Hospitals and the shorter confinements handled in the Station Hospitals. This situation, as will be readily recognized by all librarians, creates a different problem of book selection and reader interest in each.

For all General Hospitals, Army Regulations currently provide for a

LIBRARIES

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Xenophon P. Smith

Librarian, Ninth Service Command
Fort Douglas, Utah

professionally trained librarian. Other directives from the War Department establish adequate allotments of funds for the organization and maintenance of a complete library service in these institutions. For Station Hospitals, there is unfortunately a slight conflict which has not yet been satisfactorily resolved. Army Regulations provide for the appointment of a professionally trained librarian for all Station Hospitals having 1000 beds or more.

Where professionally trained librarians are authorized for either General or Station Hospitals, present plans contemplate the purchase for these libraries by the Service Command Librarian's office at Fort Douglas, of a basic collection containing 2500 volumes. This basic book collection has been carefully developed to meet all angles of the demands which may be put upon such a hospital collection. Necessarily it is heavily weighted with the lighter escape type of fiction but, at the same time, the convalescing Ph.D. will find much solid matter available if his inclinations run in that direction. Beyond the initial basic book purchase, there are additional funds available for the professional librarian to make further selections, based on the actual demands as they develop from her work with the hospital personnel. Of course, the primary purpose of the basic purchase is to have books on hand when the librarian arrives for duty. As the program develops, there will be additional funds available from several sources so that new books can be added

as they are published and the library collection kept up to date.

There are many problems involved in giving hospital library service in institutions which run as large as do some of these Army hospital units. Stated as briefly as possible, it can be said that the plans, as developed through the Service Command Librarian's office for such service in the eight western states, include complete service to all sections and to all types of personnel attached to the hospital. This necessarily includes the use of hospital book trucks, bringing books and magazines directly to the patients in the various wards. In some instances, bedside service is handled by taking lists of currently available material to the men for their selection. Later the items are brought to them by hospital orderlies or by the librarians or their assistants. Lounging and reading space is provided insofar as practicable and available for ambulant patients. And because of the long hours and confining nature of their duties, library service is extended to all of the assigned personnel, both military and civilian, insofar as this is possible without interfering seriously with service to the hospital patients.

Reports coming in from the librarians, indicate some of the most interesting situations arising in their work. One librarian has described her trials and tribulations in trying to make herself understood in an effort to help an Eskimo from the North. Interesting reports of reader perseverance are also

continued on page 19

"Sorry, we don't rent to Negroes. Sorry, no room in this hotel. Sorry, we don't serve meals to Negroes." And a loud chorus of "Sorry! Sorry! Sorry!" Thus, a recording made by a student opened our broadcast in the B-10 English unit. This activity was the natural outgrowth of the study of John Drinkwater's play, "Abraham Lincoln", which the class had just read as a group.

A consciousness that the Negro Americans present a problem was general in the class, but before we could begin an intelligent discussion of that problem, it was necessary to build up a background by reading. For this work the librarian collected a variety of books and pamphlets, and we found no paucity of material. The books ranged from Purdy's biography of Stephen Foster, *He Heard America Sing*, to Gavian's *Our Changing Social Order*. Johnsen's *Selected Articles on the Negro Problem* and Hurston's *Mules and Men* jostled *Green Pastures*, *Uncle Remus* and *The Negro in American Civilization*. The principal sources of pamphlet material were *The Conference on Education and Race Relations*, *The Service Bureau for Inter-cultural Education and Public Affairs*. Excellent magazine material came to our attention. Particularly useful were the copies of *Fortune* for November, 1941 and June, 1942, and *Theatre Arts* for August, 1942 and March, 1943. These were undoubtedly the best sources for material on the Negro in war, in the theatre and on the problem of Negro labor.

After reading for background, the members of the class discussed general problems and decided on a definite topic for study. Each student made a first and a second choice of topics in order to eliminate too much duplication of material. Of course, most of the boys wanted to learn about the Negro in sports, but

Negroes, too, are people

careful guidance made other phases of the problem provocative to them. The results of this individual study were to be shared in a program to be put on in a broadcasting studio set up on three consecutive days. A script writer was chosen to keep the progression of thought in order. With him, a small committee worked out all the technical angles of the broadcast. After three class visits, small groups spent several days studying in the library to complete their research for the program. Meanwhile group meetings were held in the classroom, to check progress closely, to evaluate work that was developing and to show evidences of accomplishment. Each group was asked to present material in a creative way. Emphasis was laid on the idea that information was not to be presented in the usual manner of a report.

For the first day's program, the music committee assumed full responsibility. Marian Anderson was interviewed and sang "Deep River" and "Ave Maria." Woven into the pattern of music and seeming quite real was a number, "When I Knew Him", which presented Paul Robeson. Other highlights were visits from modern dance bands and from Porgy and Bess.

On the second day came the test of the students' appreciation of the dignity of personality. A trio of Negro girls

Louise Huston

Teacher, Huntington Park High School

from Jefferson High School, talented radio artists, sang a program of Negro spirituals. The students showed their deep appreciation after the music by their reception of the singers and their acceptance of them as fellow students.

On the final day, other topics were broadcast as interviews, as panel discussions and in the form of a tour of the homes of famous Negro poets and writers. It was an "I Knew Him When" or "I Was There" type of program. Very effective and unusual was the interview of the sports group with famous athletes.

After this comprehensive view of the Negro problem, the class was ready for specific suggestions from the students

about their responsibility in solving the problem and for a summary of the ideas they had gained from the study. It was gratifying to have student after student reiterate: "What the Negro wants and what we must give him is equality of opportunity." One girl summed up the outcome of the study neatly, when she remarked, "Why, they're just human beings like the rest of us!"

Here is a good example of cooperation between the English department and the school library on the study of a vital problem facing the people of the United States today. For additional literature by or about the Negro, write to the Association for the Study of Negro Life and History, 1538 Ninth Street, N. W., Washington D. C.—Ed.

ARMY HOSPITAL LIBRARIES

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reported, such as the soldier who consistently charged out and returned *Anna Karenina* until he had actually finished it.

The training program for the new appointees is one of the interesting portions of the whole library program in the Ninth Service Command which includes all appointments of professionally trained librarians, both those for hospital library work and for Service Club and Post Library work. In all cases, these librarians are sent to Fort Douglas for a two-week training period in the office of the Service Command Librarian. There they learn the philosophy, plans and objects of the present library program as it is being carried on in the Army stations of the eight western states. Through instruction and routine practice, they also become familiar with the problems of the proverbially well-known "red tape" or Army paper work. It is during this

program that they become thoroughly familiar with the provisions of the *Library Manual for the Ninth Service Command* and return to their stations capable of operating their library, not only on the best professional library standards but also in strict accord with all of the technicalities required in handling Army property.

While much has been said about the operation of libraries in the larger Station Hospitals and the General Hospitals where these professionally trained librarians are appointed, it should also be pointed out that a similar type of service is planned and provided for in the smaller Station Hospitals as well. Current Army Regulations provide for a professionally trained Camp Librarian in all stations which exceed 2500 in strength. Wherever such authorizations and appointments are made, it is expected that these librarians will operate a Branch library service in their Station Hospitals on substantially the same principles as outlined for the

continued on page 28



Camouflage



The art classes of the Glendale High School have been converted into an effective wartime laboratory. One project consists of making meteorological maps and charts for the science departments of the high school and junior college. Propaganda posters, wartime dress design, discussion of new materials and plastics, photography and drawings of airplane parts challenge the attention of the students.

The most enjoyable project was a scheme of camouflage worked out for the school plant. The stagecraft class, between periods of painting fantastic back-drops for the school play, *The Beggar on Horseback*, worked on a model of the school buildings and grounds. The buildings, skilfully constructed from cardboard and paper, were made to scale, one sixteenth of an inch to the foot, from the original blueprints. An aerial photograph of the plant was studied with a view to the necessary transformations. Every book, article and pamphlet available on the subject of camouflage was eagerly read. The government pamphlet, *Civilian Defense Protective Concealment*, was found to be most helpful of all.

The classes then set out to plan the camouflaging. Over the buildings and across the tennis courts, they painted in streets to simulate a continuation of those which stop at the school grounds. Trees were painted in along the edges. A net was stretched across the parking lot, and painted to resemble a bungalow court. Some school buildings which look rather like the neighborhood apartment houses were left as they were.

The students had great fun in working out the plans, as well as good practice in the making of models which required both skill and accuracy. As a matter of fact several from the stagecraft classes have already been taken into the camouflage department of the army.

The books and pamphlets most helpful in the work were *Modern Camouflage*, by R. P. Breckenridge (Farrar, 1942); *Natural History Background of Camouflage*, by Herbert Friedman (free from the Smithsonian Institution); *Civilian Defense Protective Concealment*, from the U. S. Office of Civilian Defense; and *Industrial Camouflage Manual*, by K. P. Wittman (Reinhold, 1942).

Daisy Lake LIBRARIAN, GLENDALE HIGH SCHOOL



San Diego Alert



“*S*AN DIEGO, THE Heaven on Earth!” In San Diego a club of this name enthusiastically voices the city's claims to perfection. “Heaven on earth,” perhaps, but there are some qualifications. Our far - from - golden streets are filled with jeeps, “jalopies,” tanks and landing barges. Sailors, soldiers, marines and defense workers jostle the native geranium growers. The din of swooping planes mocks our leisurely conversations. The desperate seekers after homes offer cash rewards for information about any dwelling place. The female figures in slacks are not all angels. With their arrival our peaceful *manana* spirit departed. The 136,000 civilians who have come to San Diego in the last two years have brought with them a change in the driving urges of the community.

The Public Library, under the leadership of Cornelia D. Plaister, was one of the first institutions to feel the impact of the new San Diego. The annual report, *The Public Library and the War*, summarizes conditions: “The tempo of defense and war activities of the library mounted each month as new demands were made on it by a rapidly increasing population and a city wide program of war preparation which was phenomenal in its speed and intensity. The entrance of the United States into war brought a host of new demands for information on war and defense measures as the city made preparations for possible attack. Collections of material on all phases of civilian defense and disaster management were strengthened. Excellent ma-

terial from England had been purchased previously and was in great demand by city and military personnel. The library was declared a depository for all U. S. government defense publications; and excellent pamphlets, books, documents and maps are being received.” The book buying policy of the Public Library changed as the community changed from a cultural to an industrial and technical community. Art and music books, for the time being, are supplanted by books on blueprint reading, shipbuilding and the “refresher” books in mathematics. The aircraft plants aided with a grant of \$500 for the purchase of simple textbooks on technical subjects.

All library buildings were prepared with blackout rooms, additional fire extinguishers, sand, shovels and ladders. Books are issued on Sundays. The 3,000 families of workers in Linda Vista have been served by voluntary assistants, supervised by the library staff. Recently changes in the hours of this library have been made so that one additional shift of defense workers may have library privileges.

The library of the San Diego City Schools, which serves all the elementary schools in the city, has felt the impact of the new growth in the school population, with an increase of more than 2000 children a year. Five new elementary schools have been established in the housing areas. The central City Schools Library under the direction of Jeannette

Jean Lyman

MEMORIAL JUNIOR HIGH SCHOOL, SAN DIEGO

Morgan, supplies all the readers, classroom libraries and picture books to the elementary schools and in addition maintains a library for teachers. The last year saw an increase in circulation of more than 43,000 books. The circulation of readers increased from 112,251 in 1939-40 to 132,585 in 1941-42. The situation is complicated by the fact that with more lucrative jobs available in the defense plants, the increase in circulation is accompanied by a decrease in staff.

■ The pre-war life of the city is reflected in many special libraries in the city. The academically minded find great treasures in the books of the State College Library. Its 67,000 volumes, its numerous serial publications, and bibliographies are available for students, educators and research workers in the community. With the war this library has broadened its academic limits and has expanded to serve as a key center of war information and as a distributing source of materials to be used in training defense workers and military personnel.

An important scientific library is the collection of more than 18,000 books and 600 periodicals in the Scripps Institution of Oceanography at La Jolla. This reference library is open to properly accredited students for research work. Emphasis is placed on marine life and biological and physical oceanography, and the library is a depository for the publications of the U. S. Geological Survey.

Two additional scientific libraries are located in Balboa Park. The collection in the Natural History Museum is made up of documents in many languages. The serial publications represent almost every country in the world. This collection emphasizes botany, geology and zoology. Students of anthropology, ethnology and archaeology find much ma-

terial in the Library of Anthropology, with more than 3,000 books and 1,000 periodicals and pamphlets. A neighboring building in the park houses the library of the Fine Arts Society. Here the public may use for reference the 2,000 books, art magazines, and the clipping and picture files. The library includes an excellent collection of portfolios of large prints, grouped by period, by masters and by schools of painting.

Other special libraries are open to the public. Doctors, nurses and qualified students may use the 10,000 volumes of the San Diego County Medical Library. Material on such topics as accounting, municipal ownership, electrical engineering, California water laws and kindred subjects may be found in the 5,000 volumes of the library of the Gas and Electric Company. Here also may be found about 80 technical journals.

Of vital interest to our pre-war San Diegans is the library of the Historical Society. Very fittingly it is housed in the Junipero Serra Museum built on the site of California's beginnings. Here are many early diaries, biographies and documents that reflect the life of a day that contrasts strangely with the jeeps, "jalopies" and tanks that stream past the Presidio park. "Heaven on Earth!" Well, maybe. At least in the minds of some of the citizens, an alert library service is one of the first steps toward a state of perfection.

CORRECTION

■ Please correct your Directory. On the list of State Honorary Members Jessie Boyd's name should appear instead of Helen Fuller as chairman of the Section for Library Work with Boys and Girls, C.L.A. The Directory was completed before we received official word of Jessie Boyd's appointment to the position which was reported in a separate news note.

A Tribute

William F. Ewing

It is as though he had walked into the next room, and the door had been left open a little way. In the Administration Building his hearty "Good Morning!" is still almost expected by the line that passes the time clock. And when one steps into the sunny air of late afternoon, to get the car from the parking lot, one almost listens for his courteous, "Good Night, Miss Brown!" Mr. William F. Ewing never forgot a name, and never failed to use it with an intonation that was a compliment. ● Why did this leader attract such constant and unique loyalty? Is the answer to be found in the trifles of kindly behavior; or in the fact that they never varied, but could be counted upon, like the appreciation of fair weather? No, there was something more—something so abiding and staunch in the fundamental character that these pleasant trifles were felt to be natural outgrowths of something well-watered and verdant within the inner nature. It was the power back of the kindness that one felt. His equanimity and poise still inhabit the places where he was. ● Mr. Ewing came to the Oakland schools in 1914. At the time of his death this spring, he was Superintendent. He was in charge of the libraries of the Oakland schools for a number of years while he was Assistant Superintendent. Under him all the junior high school libraries came into being, followed by the elementary school libraries. He encouraged and strengthened the high school libraries which had been started in 1913, and under him they made real progress. ● Mr. Ewing was the first honorary member of the School Library Association of California, and was accorded that honor by unanimous vote. Each officer of the Association had wanted to be the first to name him. His influence toward better legislation for school libraries in California was felt at a time when it was most significant. ● In the Teachers Professional Library, Oakland, the Rare Book Collection, which was initiated by Mr. Ewing, and enriched by him from time to time, is to be called the William F. Ewing Rare Book Collection, bearing his name upon the bookplate. Another William F. Ewing Memorial of books for shut-ins is being created by the Oakland Teachers Association. ● Never was this leader too weary to remember the one who needed the hand of fellowship. The hands of literally hundreds of remembering friends offer him the last grave salute, "Hail!" But for many persons it will never quite be, "Farewell", so rich, so abiding and so strong are the memories they cherish.

ELIZABETH MADISON

Supervisor of Libraries, Oakland Public Schools



Hunt, Rockwell D.
**JOHN BIDWELL, PRINCE OF CALIFORNIA
 PIONEERS**
Caxton, 1942.

"John Bidwell" is the life story of one of California's greatest pioneers told by an historian and author whose excellent reputation is too well known to need comment.

This book, states Dr. Hunt, "represents an attempt to do a measure of justice to a princely pioneer who has not hitherto received at the hands of historians the full credit so richly deserved."

In his stated purpose, Dr. Hunt achieves an admirable measure of success. To the familiar picture of John Bidwell, possessed of the instincts of a true pioneer, he adds the story of a man of strong character, who actively participated in each succeeding era of California's development.

For more than half a century Bidwell was a civic and political leader. The granaries of his extensive Rancho del Arroyo Chico were always open to the hungry, and help was extended to those in trouble. In politics he fought against the liquor traffic and the "monster monopoly."

Dr. Hunt, as a personal friend of Bidwell and as an author, is well qualified to write such a biography. His book is an important one. Its appeal is somewhat lessened by too long and too numerous quotations, adherence to minute details and conventional presentation.

MAUDE COLEMAN
San Jose State College Library.

Bobman, Esther and
 Dillon, Josephine
**THE LIBRARIAN AND THE TEACHER OF
 MUSIC**
American Library Association, 1943.

Another in the A.L.A. series exploring the possibilities in close teacher-librarian cooperation, this monograph details the activities of an experimental school in using the resources of the library to help the ordinary child to appreciate music as "a rich part of living." "Pleasure and satisfaction for every child should be one goal of a music experience program"; so runs the text of the authors. Their main points are illustrated by classroom and library experiences. For example, the conviction that deep feeling for music may be stimulated by a rich background for it is illustrated by the activities of a class of subnormal children. These students derived a considerable sense of musical achievement in creating a successful puppet program using familiar tunes combined with Paul Bunyan legends.

Librarians will be interested in the index made as a lesson in library skills; in the superabundance of materials in the library described (due chiefly to its being part of an experimental school); in the flexible order and circulation procedures; in the comfortably adequate staff. If others feel, perhaps, as did this reviewer, that many of the achievements attributed to the *methods* used could have been attributed equally to some of these other advantages they will none the less be grateful for the outline of

provocative experiences which makes the reader think: "Maybe *we* could do that!" Librarians will also appreciate the frequent, brief bibliographies, and the authors' stimulating and refreshing enthusiasm. In these days, when the impact of war on the curriculum is being felt even in the elementary school, and teachers and librarians are looking into the value of the arts in wartime, a spirited exposition of the value of music is doubly welcome.

KATHERINE CHASTAIN
Lincoln Junior High School,
Sacramento.

☆ ☆ ☆



Rue, Eloise

SUBJECT INDEX TO BOOKS FOR PRIMARY GRADES

American Library Association, 1943.

To librarians and teachers who have used the *Subject Index to Readers* or the *Subject Index to Books for Intermediate Grades*, Eloise Rue's new *Subject Index to Books for Primary Grades* needs no recommendation. A revision of *Subject Index to Readers*, it by no means supersedes this earlier book, which will continue to be useful so long as the titles indexed in it are to be found on library shelves. But the new *Subject Index to Books for Primary Grades* should take its place at once beside Miss Rue's other two indexes if an invaluable time-saver and reference aid is not to be neglected. It will increase many times the usefulness of any book collection. Whether the book collection is large or small, there is no question as to whether this third index will be needed, and in this writer's mind, there is no doubt that it will prove itself as indispensable as are the other two, once its usefulness is experienced.

Subject Index to Books for Primary Grades was compiled with the aid of consultants in the field of elementary

education, and library specialists, who assisted, as Miss Rue states in the introduction, "in determining the subject areas in the elementary curriculum to be included, in selecting the subject headings, in determining the scope of the book, and in selecting the materials to be indexed." A study of curricular activities and units preceded the selection of the books to be indexed. The needs of the curriculum, the quality of the material, and the interests and abilities of primary school children were the three basic considerations in choosing the books—there are over 600, only about half of which are strictly of the reader type—and in preparing a careful analysis of their subject content. About 1500 subject headings have been used. These seem to cover very adequately the elementary curriculum.

A useful feature of the book, which small libraries especially will welcome, is the starring and double-starring of books recommended for first and second purchases. Miss Rue states that the titles indexed include "more than 300 readers of which over 60 are double-starred for first purchase and over 80 more are starred for second purchase. It also indexes 130 unit readers in pamphlet form, of which 24 are starred, and over 250 books of the nonreader type of which over 50 are either starred or double-starred." The consultants helped also in the making of these purchasing recommendations.

Each title indexed has been carefully graded and appropriately marked for its reading difficulty. The compiler states that though the grading is subjective, the Winnetka gradings were considered wherever available. Besides the symbols used to indicate the reading difficulty, other symbols are used to distinguish several special kinds of books.

more on page 28

For Our Wartime Curricula

"The visual aids program in each school has a genuine job to do in these times of national urgency. Films should be regarded as tools for expediting the training of war workers; for explaining the purposes of our war effort; for defense; for presenting the techniques and procedures of first aid; for bringing to the population at large the wartime messages of many divisions of the Government." *Education for Victory*—March 1, 1943.

This quotation sounds the keynote for the school that wishes to show the "government in action."

The following bibliography suggests some of the main sources of available audio-visual aids. Excellent material is appearing monthly.

* Good ** Excellent.

** *Education for Victory*. Official bi-weekly publication of the U. S. Office of Education. Federal Security Agency. \$1.00 a year.

* *Jam Handy Pre-Flight Aeronautics Slide-Film Kit Set*. Jam Handy Organization, 7045 Hollywood Blvd., Hollywood, Calif. This material was approved by the Civilian Pilot Training Service of the Civil Aeronautics Administration.

** *A List of U. S. War Information Films*. Office of War Information. Bureau of Motion Pictures. April, 1943. Free. War films available from various government sources are listed, as well as films produced by OWI itself, with descriptive notes.

* "News from the Audio-Visual Field." *Scholastic Magazine*. Sight and Sound Section. April 19-24, 1943. Teachers Edition. Descriptive notes are given

on several new pamphlets on "music in the Americas; public affairs; radio transcripts and films."

Pre-Flight Aeronautics in Secondary Schools. Leaflet No. 63. U. S. Office of Education. Government printing office, 1942. Under each unit are listed suggestions as to visual aids and equipment thought valuable for the teaching of particular units.

* *Selected Educational Motion Pictures: A Descriptive Encyclopedia*. Committee on Motion Pictures in Education of the American Council on Education. June, 1942. Here are "appraisals and content descriptions of over 450 films . . . to facilitate the utilization of motion pictures in the curricula of schools and colleges throughout the U. S."

Sixteen-Millimeter Sound Motion Pictures to Help Teach Machine Shop Work. U. S. Office of Education. Federal Security Agency, Washington, D. C. 48 training films in machine shop techniques and shipbuilding are included.

** *Victory Bulletin*. Official weekly publication of the Office of War Information. Superintendent of Documents, Government Printing Office. 75c.

** *War Films for War Use*. Office of War Information, Bureau of Motion Pictures. March, 1943. Free. Here are lists of 14 California distributors of OWI 16mm sound films given with descriptive notes.

* "Your Film Projector has a War Job—Make It Serve." *Education for Victory*. March 1, 1943.

Eugenia McCabe Chairman

Northern Section Committee on Audio-Visual Aids

THE CALIFORNIA COUNCIL OF EDUCATION

The miracle of a two day conference telescoped into a compact one day meeting was demonstrated in the streamlined annual conference of the State Council of Education of the California Teachers Association held at the Palace Hotel in San Francisco, April 10. Attending the conference were representatives from sections throughout the state and from affiliated organizations including the School Library Association of California. Margaret Girdner, state treasurer and Jessie Boyd, state professional chairman, served as proxies for the state president, Marjorie Van Deusen.

The underlying theme of the conference centered around state legislation and adjustments in education to meet wartime needs. Reports of committees reflected the deep interest of the C.T.A. in achieving successful solutions to many problems including teacher retirement, tenure, junior college difficulties, legislation, financing public education, certification, leaves of absence, new voter preparation, relations with affiliated organizations, salary schedules, essentials of the modern curriculum, youth employment, juvenile delinquency, and other youth problems.

All eyes were turned to the state legislature at this time where numerous bills affecting schools and teachers are being presented. Few of us appreciate the amount of time and careful thought devoted to the protection of schools and teachers evidenced by the C.T.A. through its representatives. This year, attention is centered particularly on the teacher retirement bill; second, the bill providing for an increased amount of money for elementary schools; third, the bill making the kindergarten an integral part of the school system; fourth,

Jessie Boyd

Chairman Professional Committee

the bill legalizing the holding of summer sessions in junior colleges.

The Food and Fiber bill providing for the establishment of harvest camps in school districts received marked attention, as well as bills aiming to bring about relaxation of the present child labor laws. Future possible effects of these bills were considered.

The attempts of education to meet wartime emergencies are reflected in the following subjects of discussion gleaned from committee reports: the need for better teaching, curricular changes and a clarification of educational aims and purposes; the constant pressure to shorten school terms in particular areas with the possibility of schools running on a basis of twelve months with short courses; the advantages of teaching each child more than one vocational skill; the necessity for bringing about better school relationships with minority groups in certain communities, not forgetting that these young people will be voting citizens within the next few years. With the possibility that the voting age may be lowered, librarians will be interested in the new publication, *Handbook for Voters*, compiled by the C.T.A. Committee on New Voter Preparation and published by the State Department of Education.

This cross section or kaleidoscopic view of problems pressing for attention can be a distinct challenge to school librarians who have pertinent books and materials, and a deep interest in the welfare of boys and girls.

in brief * * * *

Word has been received from DOROTHY CHANDLER, formerly librarian at Menlo Park Junior College. "I am working in the Red Cross Club program 'Somewhere in Great Britain' and I find the work very absorbing. Please give my regards to our friends in the School Library Association . . ."

Another one from our ranks has been granted a leave of absence for military service. NANCY LEE CARMICHAEL from the Fullerton Junior College Library left her position to be the librarian at Camp Anza, Arlington, California. She spent the month of April at Fort Douglas, Utah.

School librarians, teachers, and children in Sacramento participated actively in the Victory Book Drive. Over 2100 books were collected in the schools. Librarians acted as chairmen in their own schools. Some of the junior high schools held noon dances with the price of admission a book "a soldier would want to read."

An outstanding display advertising the drive was planned at McClatchy High School by its librarians, KATHERINE LEITHOLD and JEANNETTE CRAIG.

DOROTHY MCGEE of the Theodore Judah School and her fifth and sixth grade library classes listen to the story-telling hour of the American School of the Air from 1:30 to 2:30 on Thursdays when the dramatization of favorite stories such as *The Arabian Nights* and *The Matchlock Gun* are presented.

JEWEL GARDINER, Sacramento Professional Library, is a member of the Red Cross Ambulance Corps which drills weekly in First Aid, and auto mechanics. She takes part in the OCD practice alerts designed to train an efficient civilian defense corps.

ACKNOWLEDGMENT

MADELINE McDONNEL is responsible for the cover design and the block prints used to illustrate the articles in this issue. She is an instructor in art at the Peter H. Burnett Junior High School in San Jose. The *Bulletin* staff wishes to express appreciation to Miss McDonnel for her generosity and her artistic contributions.

* * *

The printing of the *Bulletin* was the work of LA RAY G. WATSON of the Melvin Printing Company in San Jose. We appreciate his workmanship, his many valuable suggestions, and the interest he has shown in our publication.

♦♦♦

ARMY HOSPITAL LIBRARIES

continued from page 19

larger hospitals with their individual librarians. In this way, it is planned that all hospitals throughout the Ninth Service Command will receive library service which is not only consistent with the high standards of the library profession, but is also a direct and definite help to the recovery of the patients, the happiness of the assigned personnel and the general morale of the finest Army in the world.

♦♦♦

REVIEWER'S DIGEST

continued from page 25

such as picture books, story collections, music books, handicraft books, grammars, and books intended for teachers' use. The inclusion of these special classes of books adds very much to the usefulness of the index, especially to classroom teachers.

Both teachers and librarians will surely welcome this excellent new reference aid.

JEANNETTA A. GATCH
*Supervisor of Libraries,
Palo Alto City Schools.*

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